

diatonic scale of Eastern music. The *zurnaices* in Bulgaira have no such names. They call them just – holes (*dupki*) but stress upon the fact that the sequence, the distance between them and their diameters are important for the pitch and clearness of the tone “it is to get the tone” [M.K., p.26].

There are some more holes (between 1 and 9) besides the seven finger holes. They are located over the enlargement of the corpus and known as resonating holes/devils holes (*deshnitsi, dushnitsi, otdushnitsi, glashnitsi, pomoshnitsi, dopalnitelni dupki*-additional holes). According to a *zurnaci* these are made for “to have a greater sound, stronger” [И.С., p.47]. Others think that the *glashnitsi* are needed “to open the tone – ‘cause, if everthing’s blocked, the lowest tone wonna open” [M.K., p.27]. “Without them it’s impossible to play *acik* (openly)” – explains the role of the resonators a *zurnaci* from Petrich [АИИ БАН, Папка 265/№4758].

At the upper part of the *zurna* (towards the narrower section of the corpus) is put the muffle (*bashlik, glavichka*) a forked clothespeg-like wooden part resembling a tube with a wide upper and a split into two lower parts. The *zurnacies* explain the names as coming from the Turkish word *bash* < a head, beginning, first [Д.К., 10/2001, p.46]. The size of the *bashlik* is between 100 and 110 mm, the split part entering the bore is about 70 mm. The inner diameter of the muffle is about 8 or 10 mm.

The *zurnacies* claim that the form and the size of *bashlik* hole determine “the tone of the music” – “the sound of the *zurna* depends on the *bashlik*” [АИФ, I, № 100, с. 5]. Changing the position of the *bashlik* one can change the pitch of the tone: “If you are C, and you a more *kaba*, lower tone, I’ll rise the *bashlik* a bit and I get your tone” [M.K., p.26].

A metal conic staple (*kanel, kalem, mednik*) is put inside the *bashlik*. Usually the staple is made of brass and wound with a thread so that it can stick tightly to the muffle. A metal disk is soldered to the *mednik* of some *zurnas* e.g. those from the region of Gotse Delchev, while those from Petrich lack it. The length of the *mednik+piska* varies of from 70 to 80 mm in the different instruments.

A *zurnaci* from Razlog gives a peculiar explanation to the correlation of the form of the *mednik* and the *zurna*. According to him the *mednik* “corresponds” as a form to the corpus – the upper slender part corresponds to the *bashlik*, while the lower wide part – to the *shator* [M.K., p.27].

The *mednik (kanelka)* has an important role for the sound of the *zurna* (it affects the timbre and the pitch). As the players say the *mednik* “gives a tone” the various *kanelki* give a “different voice” to the *zurna*. The *zurnas* from Gotse Delchev have it left high while the *zurnas* from Petrich have it inserted deep into the *bashlik*. Therefore their tone is higher.

The double reed (*piska, piskalo, sipsi, kamish*) is inserted into the upper section of the metal staple (*kanel, mednik*). The musician are supplied with a good number of spare *piskas* since it is the most tender part of the *zurna* and should be replaced after long playing.

The *zurnacies* consider the *piska* a very important part of the instrument because “the *piska* if it fits, you gonna play, if not – you won’t play anything” [M.K., p.26]. One should find a perfectly fitting *piska* – giving a nice tone to the *zurna*. If the *piska* is not good, the sound of the *zurna* is not good even if the instrument is nice; “it’s as if to have a nice car but not to have a good fuel” [Д.К., 10/2001, p.34].